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ABSTRACT

Developed by a graduate seminar class, this guide is intended to help teachers use museums to integrate the arts into the elementary social studies curriculum. Although many of the resources included pertain specifically to Pennsylvania, the guide can serve as a model for educators in other states. Many different resources are provided. There is an annotated listing of museums around Stroudsburg, Pennsylvania. A chart describes how to relate museum visits to classroom curricula by outlining the concepts to be taught and the teaching methods. Learning activities are suggested, answers to questions often asked by teachers of museum directors are provided, and tips for field trips are included. An essay explores the creative process and its implications for individual achievement. In addition, lists are provided of the 1983 regional membership of the Pennsylvania Guild of Craftsmen, cultural organizations in Pennsylvania, primary source materials available at and publications of Stroud Mansion, publications available at Pocono Indian Museum, and films and video cassettes. A bibliography concludes the guide. (RM)

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M.O.R.E.

MUSEUMS & OTHER RESOURCES FOR EDUCATION

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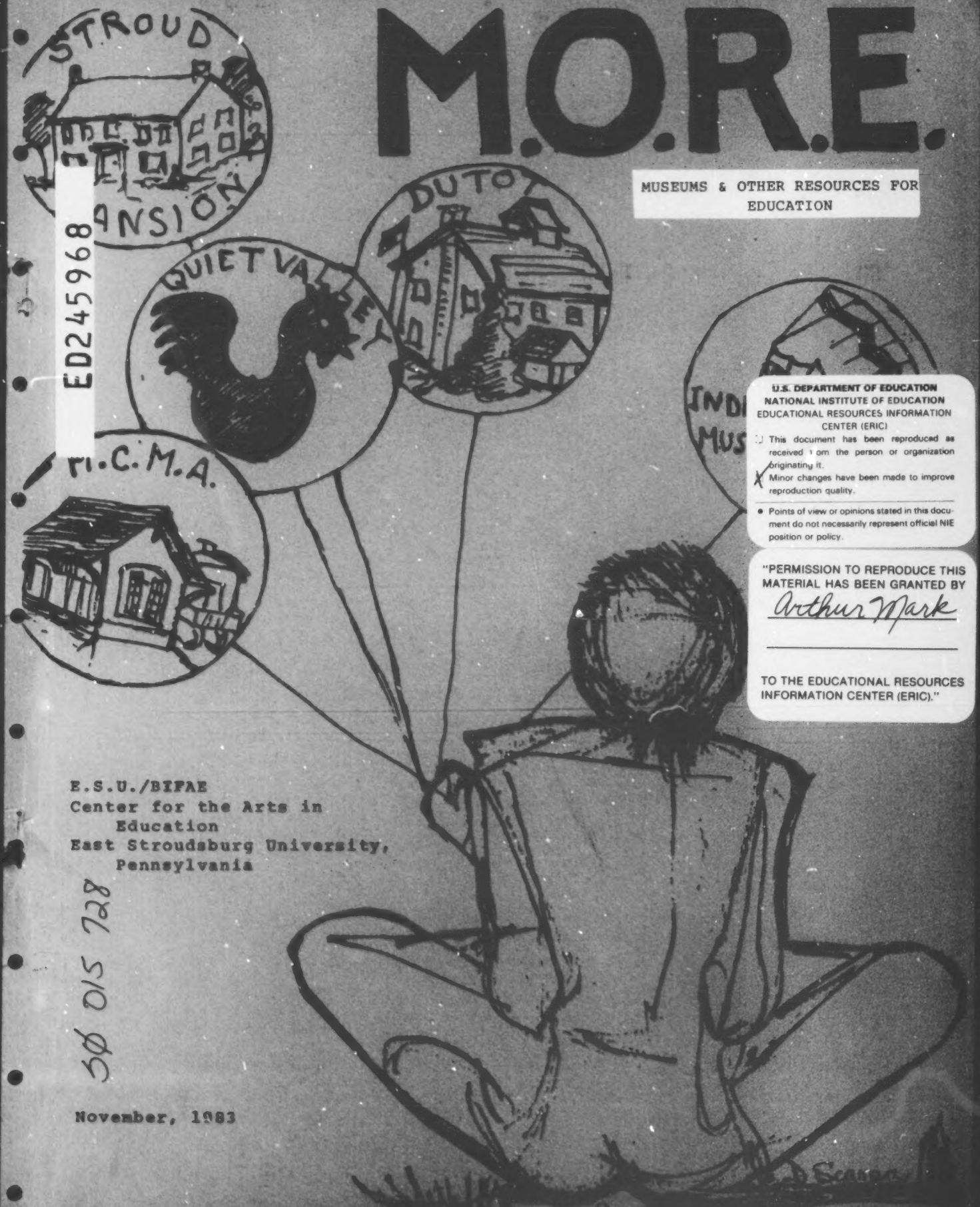

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November, 1983

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DEPT. OF EARLY CHILDHOOD & ELEMENTARY EDUCATION

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PREFACE

Museums and Other Resources for Education (M.O.R.E.) was developed and written by a graduate seminar class at East Stroudsburg University entitled "Integrating the Arts into Elementary Education". Another course, guided by Professor Mary Puskar, called "Creative Teaching Methods for Advanced Students" developed "Positively Propol" which is included with M.O.R.E. Project coordinator, Dr. Arthur Mark, using funds provided by Business and Industry for the Arts in Education (B.I.F.A.E.) obtained various consultants on Arts in Education and was able to meet other expenses beyond the University's purview. B.I.F.A.E.'s interest, as part of its evolving Center for the Arts in Education at East Stroudsburg University, was to encourage educators to take the lead in establishing relations with community museum resources and people to enlist help in curriculum development. The resources of the University were also made available to this project. Previously, a similar group of teachers taking a graduate course at the East Stroudsburg University authored the Elementary Arts Curriculum Handbook (E.A.C.H.). The E.A.C.H. handbook included a listing of various museums and other resources in education. The M.O.R.E. handbook is an attempt to expand on those ideas and centering on the use of museums as an educational laboratory. M.O.R.E. represents an attempt to structure museum visits around a theme and to adapt that theme to different age levels and learning styles. The arts and the social sciences are thereby united meaningfully in historic

and aesthetic context.

Museums are one very accessible resource available to schools. With a limited amount of research, it became quite evident to these educators that this immediate geographic area is a "gold mine" of untapped resources. Museums offer a unique opportunity to integrate the arts into the curriculum and allow for individualization in various learning styles.

Due to the great need for a museum directory from the educator's point of view, this handbook provides a directory of museums, a brief description of the institutions and complete information for an educator's use. Also included is a brief section relating to the museum educator and his/her role and services. The directory offers a list of various media and literature available to the teacher. The section, "Positively Propol", expands on the desirability of creativity in teaching.

TEACHING AS ART

M.O.R.E.
Is what life is all about
More seeing - living - doing
It's believing
In one's self - AND - in others
It's the will to live MORE
See MORE - feel MORE and
The will to accomplish MORE - for
MORE is what it is all about
No goal to be achieved
But a direction -
UPWARD.

Teachers, in the words of Frost, must "take the road least traveled by". They have the unenviable task of molding, yet not forming, the mind of the child. They must lead without creating followers. They must be a model, yet not permit mindless imitation. They must enrich and nurture the most valuable flower we possess, the child.

To this end, we offer M.O.R.E. The traditional disciplines of mathematics, history and the sciences will become little more than unleavened bread if left devoid of the arts. Together they form a compound which will foster growth at the highest level. They are inextricably combined and each nurtures the growth of the other. There is no art without the disciplines and without art the

disciplines are meaningless.

The arts and the other academic disciplines form a fabric that is knowledge. The teacher's role is to see that the fabric is well woven and colored. Unfortunately, it will be the role of each teacher to "mend" on occasion, because at times the fabric is not complete or has become torn through sensitivity.

The fabric that is each child will vary greatly. The teacher will play a major role in its completeness and final beauty. We hope M.O.R.E. will make the teacher's role a little less demanding and will offer, at best, some possible new and exciting directions. The work includes some things experienced teachers have found helpful. It is meant to be a start for some and a way-station for others. Teachers are indeed individuals and for some we may offer little that they do not already know. Our hope is that for many we may supply some of the pieces that will aid them in developing the "complete child".

AS WE SEE IT: DEFINITIONS

If museums and other resources are to be effectively integrated into any curriculum, we must first develop a common vocabulary of terms essential in this area. What follows is a list of terms often referred to in this writing, accompanied by the writers' own interpretive definitions.

AS WE SEE IT: DEFINITIONS (cont.)

All definitions are based on interpretations of these terms by the graduate seminar class.

1. Art - Life is art and art is life. Christopher Laskey wrote in Art Teacher:

> "The arts make us human. They separate us from animal and, perhaps more importantly, from machine. Technology is important, a necessity in this world, but it should free us to pursue more human interests."

Art is a product of human creativity. Art is an interpretation of experience. The craftsmen of bygone eras were creating an art form out of necessity. This necessity acted as the forefather of present day crafts.

2. Museum - An organized collection of artifacts normally housed in a building specified for the purpose of preserving art or art forms.

3. Resource - Any person, place, or thing that can be of aid in expanding knowledge of a given subject.

4. Imagery - Not merely visualizing a situation but becoming totally involved in it.

5. Museum Educator - Museum person who conducts a museum tour, writes or leads a workshop linking museum experiences with the school curriculum.

6. Creativity - An evolving process in which the end result is hopefully called 'art'. For a more creative approach to creativity, see

OUR WORKSHOP EXPERIENCE
(conducted at East Stroudsburg University)

Workshop I - Art - conducted by Dorthea Scarpa

Various collage techniques were demonstrated then applied to the making of a collage with an emphasis on process. Art as experience was stressed.

Workshop II - Dance - conducted by Mary Jane Wolbers

Creative movement experiences were based on lines, curves, and angles. Emphasis was on each student "doing his/her own thing" within a structure set by the teacher.

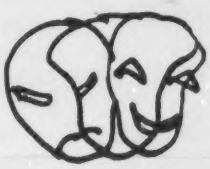
Workshop III - Imagery - conducted by Karen Hess

Participants were instructed in the technique of Imagery to be used as a means of helping students develop imagination, visualization skills, and memory. Poems were written based on a simple formula.

Workshop IV - Museum Visits - conducted by Marla Shoemaker

The roles of the museum program director were explored. The traditional museum tour was discouraged and emphasis was placed on a thematic focus for the museum visit with proper preparation of students.

Workshop V - Drama - conducted by Steve DeAngelis



Techniques for starting dramatics on various age levels were discussed. Dramatic activities and discipline procedures were explored. A matinee performance of "Camelot" was the culminating activity for this workshop.

We found that each of us learned best in different ways.

WAYS OF LEARNING

I HEAR AND I FORGET.

I SEE AND I UNDERSTAND.

I DO AND I REMEMBER.

-- Chinese Proverb

The most widely used method of instruction falls into the category of verbal communication. However, according to Drs. Rita and Kenneth Dunn, only 20-30 percent of all students are able to remember what they see and hear. About 20 percent need tactile learning experiences (Dunn and Dunn, 1978). Dr. Angela Bruno feels that the majority of students are tactile/kinesthetic learners (Bruno, 1982).

It is not difficult to assess the perceptual strengths of your students. The reading specialist or school psychologist can test your students for their perceptual strengths and also evaluate student's strengths and styles. Other considerations are based on the observation of the teacher.

Research studies by Marie Carbo (Carbo, 1980) and Roberta Wheeler (Wheeler, 1980) indicate that teachers should be gearing instruction to the perceptual strengths of students. The use of museums, other community resources, and classroom art activities lend themselves to accommodating these different learning styles. Art experiences, being highly varied in modalities, can serve as the common denominator of all learning styles. See TABLE 1 on the following page.

- TABLE 1 -

ACTIVITIES THAT RELATE TO PERCEPTUAL STRENGTHS
USING MUSEUM VISITS

LEARNING STYLE	PRE-VISIT	VISIT	POST-VISIT	OTHER CONSIDERATIONS
Auditory	Lecture Discussion	Lecture Tape recorded guide	Discussion Tape recorded interview	Noise Light Temperature Design Motivation Persistence
Visual	Reading Films Transparencies Pictures	Pictures Film/slide show Photography activities	Reading Transparencies Pictures Film/Slides	Responsibilities Structure Learning alone Peer orientation Authority figure present
Tactile/ Kinesthetic	Task Cards Learning circle Electroboards Body games	Touching Note-taking Drawing Video tapes	Underlining Task cards Learning circles Collage Electroboards Other projects	Requires intake AM/PM Learner Mobility Impulsive Ponderer Adventurer

Designed by B. Godleski and B. Kleinle. Adapted from the work of Dr. Rita Dunn.

OUR MUSEUM VISITS

During the compilation of information for this book, the writers visited several of the area's museums and resources. What follows are their impressions of their visits, concentrating on a description of the resource, and other pertinent information. This information may be helpful to the classroom teacher who wonders if each, any or all of these could be effectively integrated into his/her curriculum.

Just to reiterate, this is not to be considered a comprehensive listing, but rather as a model or starting point, to what very easily could be.

MUSEUM VISITS

(Resource Description)

DUTOT SCHOOLHOUSE AND MUSEUM

This restored schoolhouse houses an extensive collection of school memorabilia: report cards, pictures of graduates, texts, and a completely restored school room. In the adjoining room are artifacts which typifies the elegance of the turn of the century and the era of the Grand Hotel at the Delaware Water Gap. The slide show at the beginning of the tour is detailed in depicting the era and the restoration of the schoolhouse.

Rte. 611 south
Delaware Water Gap, PA 18327
(717) 476-0365 Francis Drake
Open Memorial Day through Columbus Day
Saturday and Sunday 1-5 p.m.
Weekdays for groups
No charge for school groups; 50¢ donation
for private tours per person.

MONROE COUNTY HISTORICAL SOCIETY

Bell School

This is a restored one-room school. It is complete with pot belly stove, desks, recitation bench, slates, text books, maps, water jug, and privy.

Cherry Valley Road
3.5 miles west of Rte. 191
Hamilton Township
(717) 421-7703 Mrs. Knapp
Opened only during the warmer spring and fall
months (because stove does not function)
Open Saturday afternoons for groups
No charge

Stroud Mansion

Stroud Mansion was built in 1795 by Jacob Stroud as a home for his son. It is an example of the home of a wealthy colonial family. The museum contains numerous articles once belonging to the Stroud family and many portraits of early Stroudsburg settlers. Also housed in this museum are authentic collections of dishes, furniture, needlework, and other articles donated by the descendants of early Monroe County families. Of special interest are the extensive records of old Monroe County families,

church records, ledgers, letters, maps, and deeds. The historical library of over 800 books, the Colonial Records of Pennsylvania (indexed), and the Pennsylvania Archives Series 2-10, and microfilm of all Monroe County newspapers dating back to 1840, and several labelled collections of Indian arrowheads are all authoritative. An early schools exhibit and a Pennsylvania German exhibit are available upon request.

9th and Main Streets
Stroudsburg, PA 18360
(717) 421-7703 Mrs. Knapp
Open on Tuesdays and Thursdays and also the first and third Sundays of each month from 1-4 p.m.
Group tours by appointment.
No charge.

MONROE COUNTY MUSEUM CENTER

Housed in a restored freight station, this museum features a variety of exhibits. Its main theme is Monroe County history. However, it's also a resourceful place to visit to discover more about transportation, literature, energy, conservation, community development and redevelopment, the effects of community helpers, colonial life, art and music. It features a unique collection of both old and new maps. There is also a country store and a railroad memorabilia display housed in a caboose. The prize-winning landscaping, plants and the use of our senses.

537 Ann Street
Stroudsburg, PA 18360
(717) 424-1776
Closed Mondays, opened Tuesday, Wednesday, Thursday, Friday, and Saturday 10 a.m. to 2 p.m. Also opened Friday night from 6 to 8 and Sunday 1 to 3 p.m.
No charge; donations accepted

POCONO INDIAN MUSEUM

Traces the history of the Delaware Indians through unique displays of ancient artifacts. Walk through a real bark house and see the 1000 year old pottery, tools, and weapons. The walking tour with a cassette player is effective. Groups of ten or more receive a personally guided tour. Time needed is 30 minutes.

Route 209
Bushkill, PA 18324
(717) 588-9338 Contact anyone
Open seven days a week from 9:30 to 6 p.m.
Admission for groups over 10 people is $1 for adults and 50¢ for kids. For groups less than ten, it's $2 for adults and $1 for children.

QUIET VALLEY LIVING HISTORICAL FARM

The Quiet Valley Living Historical Farm is operated by a non-profit organization known as the Historical Farm Association. Quiet Valley is on the National Registry of Historic Places and The Pennsylvania Register of Historic Sites and Landmarks. It depicts a humble Pennsylvania German farm. Our rich heritage is prevalant throughout the tour. All guides dress appropriately to represent the family that originally settled the farm. Quiet Valley is dedicated to the development of maintenance of this living historical farm. Various crafts and arts of the various periods are on display and are being completed by the family. Among the reconstructed and restored buildings are the farm house, ice house, dry house, smoke house, bake oven, granddaddy cabin, and barn. It is a working farm in that livestock is still kept by avid farmers. The farming and livestock tending are accomplished in the fashion of the Pennsylvania Dutch farmers. The farm association sponsors a harvest festival which is open to the public. Maple syrup boiling and ice harvesting are only open to members and their guests.

Business Rte. 209 south and follow signs
(717) 992-6161 Sue Oiler
Open June 20 to Labor Day to the public. Weekdays and Saturdays: 9:30 a.m. to 5:30 p.m. Sundays: 1 p.m. to 5:30 p.m. Open for group appointments from May 1.
Admission is $4 for adults and $2 for children through high school age with $35 minimum charge for groups with reservations through June 20. Admission is $3.50 for adults and $1.50 for children under 12 for groups with reservations. Admission is $4 for adults and $2 for children under 13 for non-group.

MUSEUMS/DISPLAYS AT E.S.U.

Natural History Museum

Moore Biology Building. lower level. It is opened Monday through Friday from 1 to 4 p.m. This museum displays exhibits of mammals, birds, fishes, study skins, and insects.

Living Museum

Moore Biology Building, third floor. This museum is open by

appointment. The Greenhouse has a large collection of plants and a unique display of sea organisms.

Art Gallery

Fine Arts Building. Paintings and sculpture are exhibited and special exhibits are planned throughout the year.

College Archives

Riebman Building, lower level. This display is a collection of archival and artifact materials relating to the history of the college.

Model Ship Collection

This display is in Stroud Hall, fourth floor. This is a collection of model ships and exhibits.

RELATING MUSEUM VISITS TO CLASSROOM CURRICULA

Presented on the preceding pages was information on several area museums and resources. However, to demonstrate the basic premise of this book, we must now see how these visits could apply directly to the classroom curriculum. For this purpose, we used a "composite curriculum" from the Pocono Mountain, Pleasant Valley and East Stroudsburg school districts ranging from primary to upper grade levels. The results follow.

RELATING MUSEUM VISITS TO CLASSROOM CURRICULA

MUSEUM	CONCEPT	RELATION
Dutot Schoolhouse & Museum	Primary-	
	School	Restored schoolroom, examples of actual report cards, textbooks, and other historical memorabilia.
	Intermediate-	
	PA History	Artifacts from Grand Hotel Era of Delaware Water Gap.
	Upper-	
	American History	Artifacts from 1890-1920, information on transportation, communication and hotels.
	Culture	Examples of artwork from 1890-1920.
Monroe County Museum	Primary-	
	School	Samples of colonial textbooks and Hornbooks.
	Community	Samples of artwork donated by community members.
	Self	Use of five senses.
	Intermediate-	
	PA History	History of Monroe County and geographical maps.
	Indians	Indian artifacts on display.
	Upper-	
	Maps & Globes	Variety of old and new maps.
	Culture	Items of many eras.
	PA History	
Pocono Indian Museum	Primary-	
	Family	Description of Indian family life.

MUSEUM	CONCEPT	RELATION
Pocono Indian Museum (cont.)	Home	Description of Indian home life, tee-pees, tools, utensils, clothing.
	Intermediate-	
	U.S. Geography	Walking Purchase.
	Upper-	
	Maps & Globes	Walking Purchase.
	American History	Role of Delaware Indians in American History.
	Culture	Indian artifacts.
Quiet Valley Farm	Primary-	
	not applicable - except by special arrangement.	
	Intermediate-	
	Family	Example of colonial family life.
	Home	Example of colonial home life.
	Upper-	
	Culture	Culture of an early PA German family.
	Arts and Crafts	Instruction in arts and crafts.
	Environmental Edu.	
Stroud Mansion (Monroe County Historical Society)	Primary-	
	Family	Life of a wealthy colonial family.
	School	Examples of old textbooks, samplers, and sexism in education, special displays available upon request.
	Patriotism	Patriots who participated in French and Indian War serving at Fort Pitt, Revolutionary War, Pres. Lincoln's surrogate soldier from Stroudsburg.
	Intermediate-	
	Explorers	Early settlers of Monroe County--LaBar family--trappers and traders.

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MUSEUM	CONCEPT	RELATION
Stroud Mansion	Upper- Newspapers	Microfilm collection of all newspapers published in Monroe County.
	Maps & Globes	Extensive collection of historical maps.
	American History	Parallels in settling of Monroe County and development of nation.
	PA History Anthropology	Indian arrowheads and other artifacts.

FOLLOW UP ACTIVITIES

Preparation and planning for activities before, during and after museum visits are vital for the successful use of museums. (See "Tips for Trips".) What follows is a listing of activities for children based on the use of museums under the headings of 1.) Oral and Written Presentations, 2.) Graphics and Visual Art, 3.) Performing Art, and 4.) Games, Imagery and Research. Under these four categories activities are provided to encompass curriculum areas from "spelling" to "creative expression."

ACTIVITIES

The activities on the following pages are multi-grade level. They are to be adapted and used at the discretion of the teacher.

Oral and Written Presentation:

1. Interview a guide and tape a report for replaying in class.
2. Write a descriptive paragraph on an article of clothing seen at the museum.
3. You are a tour guide, explain your favorite part of the museum.
4. Write a tour guide script for your favorite part of the museum.
5. Poetry time: Create a poem using a formula.
   example: Name of object
   Describe it
   Have it do something
   Put it somewhere
6. Write a letter to a friend and tell them about your visit.
7. Write a thank-you note to the museum personnel.
8. Take an unusual object and brainstorm its uses and research its actual use.
9. Put a nonsense word on the board and relate it to something seen in the museum.
10. Discuss something related to the museum for each letter of the alphabet.
11. If you could own one item, which would it be and why?
12. Museum Hangman -- vocabulary of museum terms.
13. Write one sentence about the museum visit. Put each word onto separate slips of paper. Put all words in an envelope. Test your friends to see if they can put it together again.
14. Make up a crossword puzzle or word search of things seen at the museum.
15. Beat the Clock: Give the class five minutes to write down as many objects as they can relate to a museum.
16. Write a wanted poster. Draw a picture of what is wanted. Under it, write a description.
17. Pretend you are in the display. Explain how you feel about being looked at.
18. Write a story entitled: "A Day in the Life of a Museum"
19. Use your spelling word list to write a paragraph on the museum.
20. Compare and contrast two items in the museum.
21. Look at an object depicting action. What happened just before this? What could happen next? Who might be involved?
22. Debate an aspect of an artifact. Example: why you do or don't like it.
23. Describe a picture choosing using only words that start with letters in your first name.
24. Compare time as depicted in an object or picture at the museum to today.
25. Write a newspaper article for the school newspaper.
26. Describe the architecture of the building.

27. Make a list of new words discovered.
28. You are the artist. Describe the frustration of creating the object.
29. You are the artist. Describe the events that led to the creation of the object.
30. Keep a log of the tour.
31. Write an experience story of the visit.
32. Write a poem about a creature seen in or on the art object.
33. Write a play about the creature.
34. Create a Classroom Hall of Fame. Discuss pros and cons of admitting early settlers.
35. Discuss the events of Monroe County as viewed at the museum compared to events happening today.
36. Compare the lifestyle of the Strouds to the lifestyle of the Quiet Valley Farm family.
37. Learn the elements of an epitaph. Write an original epitaph.
38. Questions to discuss after a museum visit:
    How many paintings contain colors?
    How many paintings contain a given object?
    How many paintings contain shapes?
39. Given a list of adjectives, have the children place each adjective under the object it describes.

Graphic and Visual Art:

1. Choose a painting and sketch it.
2. Take pictures of the museum and the visit. Create a pictorial story board or slide series.
3. Make a replica of a hotel in Delaware Water Gap.
4. Sketch a figure in the apparel displayed.
5. Take photos of the transportation methods displayed at the museum.
6. Develop a showcase display based on your visit.
7. Make a movie depicting colonial life.
8. Make a movie depicting a Grand Hotel.
9. Make costumes typical of the era displayed at the museum.
10. Create a group mural for room or hall and write about it.
11. Design your own museum brochure.
12. You're an artist. Make a piece of art.
13. Write and create a t.v. commercial to advertise the museum or an object in it.
14. Turn a print into a puzzle.
15. Use the media provided by the museum for introductory or culminating activities.
16. Draw a picture of an object seen at the museum as seen in the year 2500.
17. Draw a floor plan of the museum.
18. Create a historical time line. Choose your favorite artifact and fit it into the time line.
19. Draw a cartoon story of your visit.
20. Draw a picture of yourself at the museum:
    a) looking at a picture
    b) coming out the door
    c) a funny incident

21. Create clay sculptures of an art object.
22. Create silhouettes.
23. Illustrate a poem or story.
24. Create a collage of brochures and add sentences to the collage to expand on the visit.
25. Create a picture using vegetable prints.
26. Make a model of a Pennsylvania Dutch farm.
27. Create a coffee or tea paint picture.
28. Try to stitch embroidery to reinforce ABC's.
29. Try writing with a quill pen and ink to reinforce ABC's.
30. Visit an old cemetery. Complete a tombstone rubbing.
31. Learn the elements of an epitaph. Write an original epitaph.

Performing Art:

1. Learn a dance of the era.
2. Select an aspect to dramatize.
    a) family haying at Quiet Valley
    b) a person from a painting or sculpture
3. Pantomime as activity or event of the museum.
4. Use charades for dramatization of art work or artifact and have the class guess what it is.
5. Pretend you are in the display. Explain how you feel about being looked at.
6. Re-enact the Walking Purchase.
7. Write a song about your visit or an object display.
8. Make puppets and a puppet show about your visit.
9. Compose and perform a song about the ugliest picture, the oddest picture, your favorite picture, etc.
10. Write a poem about a creature seen on or in the art object.
11. Perform a play about the creature.

Games, Imagery & Research:

1. Lead a guided fantasy of a museum visit.
2. Select a hat and relate it to the museum.
3. Which object fits each emotion?
4. Play "Jumblies". Give the students a joke or riddle about the museum, supply the answer with the letters scrambled.
5. Magic circle: "Something that made me feel good about our visit."
6. If you were the shrinking person, which display or picture would you like to be in?
    How long would you stay in the picture or display?
    Which one would your mother like?
    Who would you take with you?
    What clothes would you wear?
    What does it smell like?
7. Describe an artifact and go on a scavenger hunt for the item.
8. Research museum theme materials.
9. Create an electroboard for students to match artifacts to their description.

10. Create task cards or mini puzzles to match objects to a description.
11. Think of a new title to a painting. Tell why you named it that.
12. Name a creature or animal encountered on the visit and research the creature.
13. Students can trace their family tree and relate it to the genealogy of the people discussed at the museum.
14. Correlate exhibits seen to literature the students study - - i.e. Tom Sawyer or Huckleberry Finn.
15. Use a select few of the books on display to complete research on a given topic.
16. Clock mileage to the museum and figure out the miles per gallon.
17. Create a museum for your school and have a special school event.
18. Five questions: Students have five questions to identify a given artifact.
19. Studying a Country. Set aside semi-permanent space in the classroom. Children work in groups or pairs researching everything about said country and either use printed material or paint and make costumes. Foods could also be used. This can lead to an International Fair.
20. Find as many names of the Grand Hotel of Delaware Water Gap as you can.
21. Have a special event for parents using authentic cooking, costumes and dance.
22. Read a story about museums. Example: <u>The Mixed-Up Files of Mrs. Basil E. Frankweiler</u>.

QUESTIONS FROM TEACHERS TO A MUSEUM EDUCATOR

I have been happy to answer these questions from teachers about the field of museum education. My answers to these questions are drawn from my ten years experience in the Division of Education at the Philadelphia Museum of Art, and from my interaction over these years with others in the field. When speaking about the field of museum education as a whole I have tried to represent practices not only at my museum but also at others. However, I am sure my responses reflect my own my own experience. Finally, I have tried to answer these questions in the way which will prove most beneficial to teachers reading them. I strongly support your efforts as teachers to work with museums in helping students expand the ways they can learn about the world and themselves.

Marla Shoemaker
Phila. Museum of Art

Questions from teachers:

A. General questions about the museum's role in education.

1. What is the purpose of the museum educator?

In most museums, the museum educator is the person given responsibility for developing and implementing programs of all kinds which help the public make sense and make use of that museum's collections. This can include everything from organizing a special exhibition aimed at a particular audience, children for example, to giving a slide presentation to senior citizens in a nursing home. Only one part of a museum educator's responsibilities is programming for the school group audience. In small museums employing one or two people there may be no person whose title is museum educator. However, museums are places for people to look at objects. Whoever you ultimately work with will be enthusiastic about helping you make the best of a class trip to the museum.

2. What is the educational background of a museum educator?

There is as yet no determined course of study followed by all museum educators. Most have a strong academic background in the field of interest most closely associated with the museum in which you find them. Many hold graduate degrees in biology or zoology at a natural history museum, or art history, fine arts, or art education at an art museum. Beyond

this, most have some training in working with people. This may be formal work in education, or may be on-the-job training through numerous internships offered by museums. In the last 10 years, a few graduate programs granting a degree in Museum Education have been initiated. Two that I know of are at the George Washington University in Washington, D.C., and the Bank Street School of Education in New York City. Both these programs are well respected. They attempt to teach students skills they need to plan and enact programs in a museum.

3. How can a museum educator be retained by a museum with limited funding?

I have known of a few small museums which have written for and received grants to employ for two years a museum educator. In this period of time an interpretive program can be set up which others can continue. In addition, I feel sure small museums would welcome volunteer help from teachers on setting up a specific lesson for school groups, or designing a didactic display area. Finally, remember that everyone in a small museum is interested in making their museum understandable to their audience. Perhaps the employee could travel to a larger museum to seek help from educators there, or attend an education conference. A museum might pay a consultant to visit the museum and make suggestions for interpreting the collections.

4. How does a visit to a museum enrich the academic and personal development of students?

There is no question that any way of enlivening what a student is studying by taking it beyond simply reading from books makes the study more meaningful. This might mean putting on a play in school, making up songs or dances to go with characters in a story, or going for a nature walk around the school. It also might mean visiting a museum. By visiting a museum, students can learn that the objects around us are teaching us all the time, if we can learn how to "read" them. In a historic house, students can see a real chamber pot. No reading about outdoor privies accomplishes the same thing as seeing the chamber pot under the bed. Students should be made aware that learning is not something done only by school students in school. There are lots of other places like museums to learn, and people of all ages come to learn about the past, the world around them, and themselves. The more we can make students aware of the varied opportunities for learning, the better chance they will find a full and rich adult life.

5. How can teachers best use the educator's services?

You can best use the educator's services by talking with them, learning of their programs, and discussing ways of

working together to make your class trip a good experience. Large museums have brochures describing their offerings which they will be glad to send you. A call to the education office can put you in touch with someone who can describe any of the programs in greater detail. Smaller museums may be willing to tailor make a lesson to your class's needs, or may suggest an already existing program which deals with their collections to best advantage and also meets your class's needs.

6. What information does the museum educator need to prepare a relevant program?

Museum educators should always base their programs first on the strengths of their museum's collections. That is their main responsibility. Beyond that, when you call for an appointment (which you should always do and well in advance), you will be asked the age of your students and you can mention any particular emphasis you would like made on the museum trip. Some small museums may want you to take students through on your own. In this case, pre-planning and enlisting the help of museum personnel is essential.

7. How much time does the museum educator need with students to present a program?

This too will vary according to the size of the museum, the age and attention span of your students, and the material you plan to cover. Most programs are at least one hour long. Programs at places like Old Sturbridge Village in Massachusetts, a living history museum, last the entire day.

8. How are museum programs evaluated?

In the grossest sense, museums evaluate their programs by how popular they are. All museum programs are developed to increase attendance as well as to inform the public. School programs are not often evaluated in a formal way. Museums rely heavily on feedback from teachers to learn in a formal way. Museums rely heavily on feedback from teachers to learn the effectiveness of their programs. You should not hesitate to write your museum about what you liked or did not like on your visit there.

9. How can educators help the museum become a more integral part of the educational process?

The way educators can help museums become part of the educational process is by using them. If field trips have been curtailed in your district, find out if local museums have any programs that will travel to your school. Hold a teachers' meeting or a home and school association

meeting at your local museum to learn more about it. Most museums are anxious to serve teachers better within the limits of their time and finances. Perhaps high schools or undergraduate education schools could offer a course on, "Museums and Other Resources for Education". Museums serve a wide range of people. Most cannot design exhibits to suit a particular curriculum. Museum educators should, however, be able to work with you to develop ways of making connections between your curriculum and museum exhibits.

B. Questions about programs at the Philadelphia Museum of Art.

1. Are art prints available for purchase?

Yes. They are available through our Museum Shop. However, these reproductions are not inexpensive at our museum because we do not produce them ourselves. I recommend visits to the Metropolitan Museum of Art in New York City and the National Gallery of Art in Washington, D.C. for purchasing good, inexpensive art prints for classroom use. These two places sell in great volume and so are able to offer things at low prices. Finally, you should look into several good art print reproduction houses. The one I know best is Shorewood Reproductions. They are a good inexpensive source for art prints.

2. Does the Philadelphia Museum of Art display children's art? Where?

We do not display children's art in the galleries of the Museum. This is a Museum policy. We do display each year in our classroom spaces works by students in our after-school art classes. These displays are only seen by those children and their parents.

3. Is there a public education program available too that parents can get involved and students can continue to develop their interests after the school visits?

Yes. Like most large museums we have many education programs for the public. Interested people may telephone the museum and request that a pamphlet outlining these programs be sent to them.

TIPS FOR TRIPS

The following information was adapted from "Art Trips Before, During, and After," an article by Kathy Walsh (School Arts magazine, December, 1981), but relates to visiting any museum.

FIELD TRIPS - BEFORE - DURING - AFTER

Before:

1. Collect all preparatory materials and brochures and read carefully.

2. Visit the museum yourself. Discuss a possible trip with the museum director.

3. Choose a subject for your tour that relates to what students are studying. Plan a sequence for your trip.

4. Make arrangements for busses, adult chaperones and schedules beforehand. Discuss museum functions with students (collecting, exhibiting, preserving, researching, and education).

5. Explain special regulations, such as DO NOT TOUCH or DO TOUCH!

6. Relate the museum to the Community: where it is, who it belongs to.

7. Talk about line, color, shape, form -- the language of art.

During:

1. Do not try to cover everything. Limit to one showing or gallery. Keep a focus.

2. Use paper view-finder to encourage careful looking.

3. Prepare inquiry sheets for students to complete on a small group of objects.

4. Be open to questions from the children and museum guide.

After:

1. Discuss visit in classroom.

2. Group project such as a mural or a collage can be a way of integrating experiences.

3. Engage students in individual writing activities.

4. Make individual booklets about the experience.

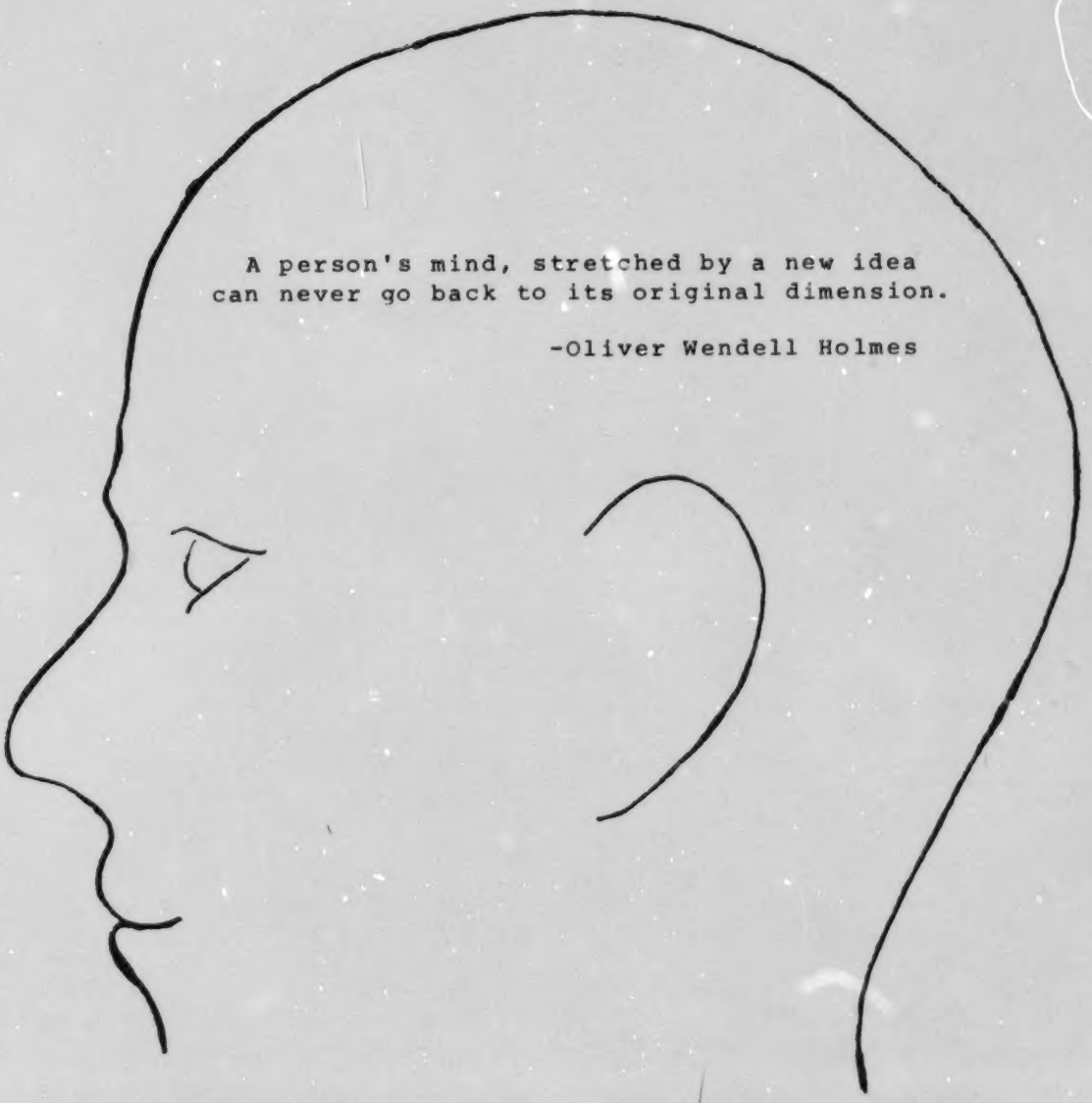
5. Relate works of art seen to literature or music of the period.

Discussion:

Why do people collect things?
Do you have any pictures or statues at home?
Do you know what an antique is?
Why do people like to look at things that are old?
Why do you think people sculpt, paint, create?
Do you know anyone who is an artist?
Could we have a museum of our own in school?
What other museums do we have in our town?
Why do we have museums?

POSITIVELY PROPOL

A Project of
"Creativity for Advanced Students"



A person's mind, stretched by a new idea
can never go back to its original dimension.

-Oliver Wendell Holmes

Prof. M.F. Puskar
John M. Roberts
Tria C. Mason

THE GREATEST RESOURCE IS THE CREATIVE TEACHER

As educators, we are constantly seeking innovative sources to enrich our students. As one studies the process of being propol, it becomes increasingly apparent that the greatest resource in the classroom is the creative teacher. Once we explore the depth of our own potential, the possibilities that exist are awesome. What better way to conclude such an illustrious publication as M.O.R.E. than to investigate the creative process and its implications for individual achievement. Bearing this in mind, we are pleased to give you Propol.

We are all born propol and with regular exercise can remain propol throughout life. Without further ado, we present - Propol.

John M. Roberts
Tria C. Mason
Mary Faith Puskar,
Assoc. Prof. of Education

POSITIVELY PROPOL

Once upon a time, there was a positively predictable educational pursuor named Ms Pansy Primrose. Pansy was the first grade teacher in Powderville, Pennsylvania. Everyday at precisely nine o'clock, the first grade at the Powderville Elementary School would practice printing with perfect posture, while Pansy followed her precisely planned primary program. Dr. Peter Prune, Ph.D., the Principal, would put her on a pedestal, pat her on the head, and pronounce her properly professional.

One Friday, Ms. Primrose had a personal day to be fitted for a partial plate. A substitute was procured. The class panicked when Professor Phineas Peabody appeared, because Ms Primrose had always been present.

"Good morning, potential propolites! I am Professor Peabody, Propologist extraordinaire." The perplexed populous of six year olds peered at the professor with puzzled faces. "Who is missing?", he asked. "That's not how Ms Primrose does attendance," they said. "It's okay. It's perfectly propol, as long as we know who's absent. Let's put our

desks in a pie shape," proposed Peabody. "I'd like to get to know you." "Ms Primrose says that straight lines produce straight minds," said Pamela. "It's okay," proclaimed Peabody. "Lines and circles can both be perfectly propol.

"There will be no ditto sheets today, because I am appalled by purple print," said the professor, pointing to the profuse pile of dittoed papers left by Ms Primrose. "How can we possibly proceed without our papers?", protested the pupils. "Ms Primrose always passes the papers before we have permission for other pursuits. So, please, pass the papers, Professor!" "Piffle!", replied the professor. "I thought perhaps we'd ponder pollution prevention." "What page is that?", asked Priscilla, frantically paging through her primer. "Put the primer away. Let's proceed to the pond," prompted Peabody. "It will be perfectly propol."

Pursuant to that purpose, and to prevent a prim and proper procession, he proposed that they pretend to be pond inhabitants. Off they went, a parade of polliwogs, tadpoles, lily pads, and little Paul, who wanted to be pond scum.

While they were surveying the putrid pond, the principal passed the pupil-less classroom and pitched a fit. "What about our perfectly professional plan?", he screamed when they returned. "What about papers and proper procedures, potty passes and permission slips?"

"Poppycock!", protested the professor in a fit of pique. What about participation? What about problem solving? And what about personalizing the learning process?" "I have a jar of perfect pond scum!", piped Paul. The principal was perturbed. "You must be re-programmed, Peabody! Such pandamonium must not be permitted," preached Dr. Prune, turning purple. "I'm going to pull rank and put my foot down. You positively must use the previously prepared papers this afternoon!"

"Pause from your paroxysm, Principal Prune, before you have palpitations. I promise to use the papers for a positive purpose," he purred pleasantly. Pacified, the principal departed. "He put his foot in it," said Professor Peabody. "He sure did," said Paul, pointing to the puddle of pond scum, which had spilled on the floor.

After a lunch of peanut butter on pumpernickel, peaches, and potato chips, they kept their promise to the principal, and used the purple papers--to make papier mache puppets. Part of the class wrote a pollution puppet show, some painted posters with pastels and others wrote appropriate poetry. The professor

pointed out how these projects all pertained to pollution, and they prepared paragraphs proposing pollution preventatives.

Time quickly passed and, before anybody realized, it was time to go home. The class tried to persuade the professor to postpone the dismissal, because they wanted to continue propolizing. Pulling permits from his portfolio, he presented them proclaiming, "Pwang! You are now empowered to propolize in all situations, public or private. You are now professional propolites!"

On Monday, when Pansy returned with her pearly new partial plate, she was perplexed by the presence of paintings, posters, puppets and poems. This wasn't part of the plan. When her pupils were seated, each in their proper place, Pansy passed the purple papers, and asked what took place to produce such a plethora of improper projects. "Professor Peabody showed us how to be propol," said Paul. "It was fun. We went to the pond and we pondered pollution. Can we perform our puppet production?" "Well, Paul, I don't know what propol is, but it's not pertinent to my plans. We're here to learn, not play." "But we did learn," replied Paul. "Nonsense. Prepare to practice your printing."

While the children printed, Ms Primrose perused the projects, anticipating problems. To her surprise, the projects proved to be quite presentable, and showed a superb grasp of the pollution problem. "Tell me more about propol," she said, being propol without realizing it herself. "Propol is a way of thinking," they replied. "The professor said that it's learning by doing, asking questions, finding the answers for ourselves, and having fun doing it!"

"I'm impressed," she said. "Your pollution projects are quite good. Please, perform your puppet production promptly." They performed proudly. Pansy applauded. "The morning has passed productively, without the perfect plan," she commented. "That's okay," said Paul. "It's been perfectly propol."

From that point on, Pansy blossomed and, with practice, she became more proficient. It wasn't easy, but it was rewarding. Now the kids are a part of the plan, and that's as it should be. Principal Prune was unable to adjust. He became pitifully wrinkled, took early retirement, and collected his pension.

WE DON'T HAVE THE MONEY SO WE'LL HAVE TO THINK.

-anonymous

Our work is based on certain premises. The greatest untapped resource is the creative mind. We don't respect our own minds as a source and take advantage of our ability to make knowledgeable contributions. This situation is particularly true in education, where the imaginations of our students could be so productively applied to the learning process.

THE WORD "CREATIVITY" IS SCARY: IT MAKES ME NERVOUS.

-Tria C. Mason

We have had a lot of fun with Positively Propol, but we have had a very serious purpose in doing so. The word "propol" was created in response to a very real problem. In attempting to explain the nature and benefits of creativity, we were constantly confronted by the fact that our message wasn't getting through, because the word "creativity" evoked thoughts of Leonardo DaVinci and Thomas Edison. Try as we might, we couldn't get people to believe that creativity was a common, human skill which they might exercise to some advantage.

"The word 'creativity' makes me nervous," was a litany oft repeated. In order to get a proper hearing for our argument, it was necessary to invent "propol". Propol has all the advantages and none of the disadvantages of creativity.

A FIRST-RATE PIZZA PIE IS MORE CREATIVE THAN A SECOND-RATE MUSICAL COMPOSITION.

-Eugene Raudsepp

Propol may be defined as the exercise of one's imagination, which is expressive of the individual and is initiated, not imitated. There is nothing magical about propol people. They are not necessarily talented, nor propol in everything they do. Propol is not a function of genius. If you have used your imagination, you have been propol. Sadly, most people find this hard to believe. If all the people who denied being propol were to stand on each others shoulders, they could pick moon rocks without stretching.

To those of you who do not consider yourselves propol, let us ask:

Did something someone said ever give you an idea?

Did you ever have a problem and then solve it by figuring out a solution?

Did you ever draw a picture just because you felt like it?

Did you ever just move to music, write a poem or a story?

You are propol!

Yes, you are! (Quit arguing and keep reading.)

An inventor is propol, and so is the mother who figures out a way to keep her three year old from losing his mittens. An author is propol, and so is anyone who ever wrote a love letter. Singers and composers are propol, and so are you if you ever hummed an impromptu harmony to a song on the radio. An artist is propol, and so are you if you ever made a home-made birthday card. Advertising people and comedy writers are propol, and so are you if you ever made up a joke or thought of an idea for an ad. If you ever entertained a classroom full of kids on a rainy afternoon, you are propol.

What you have probably been doing is believing that if you don't turn out a masterpiece, you aren't propol, or you aren't propol if you don't invent something or write deathless prose. Nothing could be farther from the truth. Don't confuse the quality of the product with the process. A woman who is one month pregnant and a woman nine months pregnant are both pregnant.

Another common tactic is to label something you've done "common sense." If it were common sense, everybody would be doing it. The truth is that common sense is 99% hindsight. Once you've solved the problem, the answer seems obvious. If it was so obvious, many people would already have thought of it and you could look up the answers to all your problems at the library.

Have you ever seen a dull, propoless three year old? No. There is no such thing. The sad truth is that we are all born with the capacity to be propol and then outgrow it by letting it die from malnutrition. There are many people who live propoless lives, but not because they aren't propol innately. It is because they don't exercise what propol skill they have. If you don't believe

in your capacity to be propol, you won't be.

THE DIFFERENCE BETWEEN PERSERVERENCE AND OBSTINACY IS THAT ONE COMES FROM A STRONG WILL AND THE OTHER FROM A STRONG WON"T.

-Mark Twain

There are two types of non-propol people: propoless and propolexics. The propoless could easily be propol, but they don't understand what propol is, or in an attempt to avoid the limelight, choose to be less than they are. In fact, they may propolize without realizing it. (Pansy)

Propolexics go out of their way to stifle the propolness of others. Their own propolness was either crushed by outside sources, or consciously repressed. They believe in one right way and one right answer. They view propol as a threat, because they fear comparison. Therefore, they're excessively concerned with rules and conformity. (Principal Prune)

CREATIVITY IS THE SEARCH FOR THE ELEGANT ANSWER.

-John M. Roberts

<u>THE PROPOL PERSON:</u>

believes in propol.

enjoys being propol.

loks for opportunities to be propol.

believes that there is not one right way.

can enjoy an idea for its own sake.

is willing to look at alternatives.

looks at any new experience with an eye to its possibilities.

is willing to try new things.

tries daily to stretch his/her mind and grow.

realizes that being propol may make one stand out from the crowd, and has the courage to risk it.

has a good sense of humor and probably a twinkle in the eye.

enjoys experimenting.

is curious.

can be satisfied with good, but tries for better.

is not afraid to fail.

appreciates and recognizes propol in others.

expects to get out of <u>any</u> situation.

adds that little "something nice" to whatever he/she does.

tries to understand and needs to share that understanding with others.

seems more alive because he/she is thinking all the time and enjoying it. He/she is more involved in life.

is more propol in some areas of his/her life than in other, but doesn't worry about it.

will sometimes look past the first useable answer and see if there might not be other good choices.

does not feel obligated to do what everyone else does.

believes in, looks for, and appreciates the elegant answer.

feels free to, but does not feel obligated to, change the status quo.

THERE IS ALWAYS TIME IN THE CURRICULUM FOR A TOUCH OF GREATNESS.

-Albert Cullum

<u>THE PROPOL TEACHER</u>:

respects the propolness of his/her students.

asks open-ended questions which make students think, rather than just remember.

laughs, but <u>never</u> <u>at</u> the student.

provides structure for the students, but does not require excessive adherence to rules.

keeps the learning student-centered.

welcomes new ideas whether he/she will use them or not.

is an interesting person.

never says, "Do it the right way."

is open and honest with the class.

shares with students the propol answers from the past, but not in a way that discourages them from trying to find their own propol answers.

provides time for thinking and propol practice.

is a person sharing with other people, not some deity delivering wisdom gleaned from the mountaintop.

nurtures the students' curiosity.

encourages students to find their own answers.

broadens the students' horizons.

encourages them to value their propolness.

values, not evaluates.

helps focus their attention on things in their environment.

teaches them to trust themselves.

makes thinking a pleasurable, useful and successful activity which students will want to repeat.

is reasonable.

realizes that no answer is right for everyone.

provides a secure structure for the students as a base from which to risk experimenting.

considers failure a useful part of the learning process, and helps students see that too.

includes the student in his/her own education.

likes kids as people.

values the process of being propol more than its product.

enjoys living, thinking and helping kids do the same.

IN CREATIVITY, WHAT IS DONE IS NOT AS IMPORTANT AS HOW IT IS DONE.

-Eugene Raudsepp

Before you rush out and engage in a propol frenzy, let us offer a word of warning. Propol can, by its very nature, seem different, new and frightning. As such, it will make propolexics uneasy. It's also hard work. When you teach creatively, you must think. As you get more skilled with practice, it will become easier, but you can't simply pass out a ditto of a pilgrim to color and say you're a propol teacher, because you sketched the pilgrim.

Propol is the difference between a refrigerator crate and a rocket to Venus, between an egg carton and a caterpillar, between an empty room and a dance hall on the moon. It's the difference between an angry, apathetic, bored class and one that is engaged enthusiastically in the ultimate human enterprise--thought.

CREATIVITY INCREASES A PERSON'S SELF-ESTEEM AND HIS ENTHUSIASM FOR LIFE.

-Eugene Raudsepp

The time has come to convert propol to creativity. Creativity is a common, practical, ordinary human trait possessed by all of us to one degree or another. It is also something which is enjoyable and which will improve with practice.

Creativity is a process, not a product. It is the process of thinking for yourself, of coming to your own conclusions and of making your own statements. All you need is an opinion and the courage to express it.

Just as tennis need not be varsity level to be useful and enjoyable, so too with creativity. Creativity is exercise for the mind. It is thinking.

If you are disappointed not to find lists of teaching tips and specific, creative suggestions, then you are missing our point. The greatest untapped resource available to any teacher is the creative mind. Your classroom is a mind mine waiting to be prospected. So, propolize!

YOU CAN'T BE A FULLY FUNCTIONING PERSON WITHOUT BEING CREATIVE.

-J.P. Guilford

A young man prepares for his first trip to England. First, he reads and studies all of the literature he can find. What sights are there to see, what tours are available, what housing arrangements are there, what parts of particular interest? Should he take a tour bus or rent a car?

Next, he talks with people about their trips. What did they like, what are their suggestions? What should he see and what problems should he avoid?

Finally the big day comes and he's off on his adventure. Having prepared ahead, he knows where he's going. Because of his preparation, he sees and recognizes things he might have missed. The trip is a big success.

When he arrives home, he can hardly wait for his slides of the trip to get back. He happily regales family and friends with all they ever wanted to know about England, and more. When the slides arrive, everyone is invited over for the show. Our friend has managed to enjoy his trip three times.

To get more out of any learning situation, the propol teacher recognizes the value of the 3-step approach. The steps are: (1) pre-propol, (2) propol and (3) post-propol. This technique is particularly effective in regard to field trips to Museums and the like, but is readily useable in all learning situations.

Pre-propol can be something as simple as telling each child to try to see something they think no one else will see, or it can be as complex as doing research on Colonial life, before going to the museum.

Propol is the actual visit or trip. Since the students have a focus, they will be more attentive and alert and, consequently, see more than if they just went to look.

Post-propol is the sharing of the experienc. A myriad of possibilities exist here. Talking about the trip, showing pictures, writing about something they saw, acting out a piece of art- the possibilities are enormous.

Go back and re-read the story of the man's trip to England. Can you see the three steps? Now look at the overall orientation of our presentation. Can you see the three steps in our writing? Think about some successful

experience you've had. Did it have the three steps? Now, go, prepare, do, and enjoy!

CREATIVITY IS GETTING SOMETHING OUT OF LIFE.

Professor M. Puskar

AFTWARD

We came to class that first day convinced that ELED 517 would be another conventional graduate course. However, CREATIVITY FOR ADVANCED STUDENTS proved to be quite uncommon. The class consisted of two people and PROFESSOR M. PUSKAR creatively capitalized on the conditions and we contracted to co-author a composition. In an attempt to concisely convey our point and convince our audience, we became cognizant that the concept was not clear. Consequently, we invented Propol.

Propol appears to be positively perfect. In preparing the paper, we practiced the process we preached. We proved that Propol is practical. The SUMMER OF 1983 proved to be productive. We are pooped, but proud of our paper.

PROPOLOGRAPHY FOR POSITIVELY PROPOL

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RESOURCES

PEOPLE*

(PA GUILD OF CRAFTSMEN

REGIONAL MEMBERSHIP LIST, 1983)

Daryl & Karen Arawjo
P.O. Box 477
Bushkill, PA 18324
(717) 588-6957
white oak baskets

Max Braverman
P.O. Box 105
Hope, NJ 07844
(201) 459-4023
pottery

Rachel Val Cohen
510 Brown St.
Stbg., PA 18360
(717) 424-6668
jewelry & enameling

Caroline Court
R.D.#2 Box 2497
Stbg., PA 18360
(717) 992-7740
pottery

Virginia DePuy
R.D.#7 Box 552
E. Stbg., PA 18301
(717) 421-3498
stained glass

Terry Doll
R.D.#2 Box 708
Saylorsburg, PA 18353
(717) 992-4740
pottery

Jean-Luc & Pat Donadieu
R.R.#1 Box 572
Cresco, PA 18326
(717) 595-7179
jewelry

Shirley Gilmore
Star Route
Swiftwater, PA 18370
(717) 839-9862
stained glass

Robert Greer
Kathy Sweeney
Box 176
Delaware Water Gap, PA 18327
(717) 424-6185
leather

Jill Goodwin
Box 278
Delaware Water Gap, PA 18327
(717) 421-3145
photography

Elnora Hauser
Box 104
Shawnee-on-the-Delaware, PA 18356

artist

Kim Healy
Box 11
Mt. Pocono, PA 18344
(717) 839-6051
stained glass

Kathleen Hopkins
65 Schooleys Mt. Rd.
Long Valley, NJ 07853
(201) 876-3043
leather

Ray Hutton
Box 418
Pocono Pines, PA 18350
(717) 646-7778
colonial copper lamps

* A Directory of Artists is being prepared by the Monroe County Arts Council. Contact: Sandy Relis 588-9377

Tom Hutton
P.O. Box 436
Pocono Pines, PA 18350
(717) 646-7778
colonial copper lamps

Gail Kanig
1778-80 Brick Ave.
Scranton, PA 18508

pottery

Myra Kyle
1125 W. Main St.
Stbg., PA 18360
(717) 421-4818
pottery, painting

Judy Mehl
P.O. Box 193
Delaware Water Gap, PA 18327
(717) 476-0029
soft sculptured flowers

Geoffrey Mehl
P.O. Box 193
Delaware Water Gap, PA 18327
(717) 476-0029
cooper

Bob & Joan Miles
Box 72
Shawnee-on-the-Delaware, PA 18356
(717) 421-5509
wood-pressed flowers

Bud Nealy
822 Thomas St.
Stbg., PA 18360
(717) 421-4040
handcrafted knives

Edith M. Nelson
312 Belmont St.
Mt. Pocono, PA 18344
(717) 839-7994
tole

Abby Porter
R.D.#4 Box 4432
Stbg., PA 18360
(717) 992-3876
jewelry

Alice Potter
R.D.#5 Box 5388 A
Stbg., PA 18360

tole

Thomas & Alva Smith
R.D.#4 Box 720 B
E. Stbg., PA 18301
(717) 223-0830
wood

Dave Sherwood
Sugar Mountain
Bushkill, PA 18324
(717) 588-6450
stained glass

Larry Strawn
844 Ferry St.
Easton, PA 18042
(215) 258-2562
stained glass

Ronald Swartley
Box 358
Marshalls Creek, PA 18335
(717) 223-9306
pictural clocks

Helen & Al Weichman
Box 193
Reeders, PA 18352
(717) 629-0208
pottery

PLACES

Afro-American History and
Cultural Museum
7th and Arch Street
Philadelphia, PA 19106
(215) 574-3670

Allentown Art Museum
31 North Fifth Street
Allentown, PA 18101
(215) 432-4333

Atwater Kent Museum
15 South Seventh Street
Philadelphia, PA 19106

Brandywine River Museum
U.S.Rte. #1
Chadds Ford, PA 19317
(215) 388-7601

Bushkill Falls
Route 209
Bushkill, PA 18324
(717) 588-6682

Cheltenham Art Center
439 Ashbourne Road
Cheltenham, PA 19102
(215) 379-4660

Colony Village & Pocono Mineral
& Gem
Route 447
Canadensis, PA 18325
(717) 595-7601

Country Gate Playhouse
114 Greenwich Street
Belvidere, NJ 07823
(201) 454-2644

Dutot Museum
Delaware Water Gap, PA 18327
(717) 476-0365

ESU/BIFAE
Center for the Arts in Education
E.S.U.
East Stroudsburg, PA 18301
(717) 424-3370

East Stroudsburg University
Community Art Collection
East Stroudsburg, PA 18301
(717) 424-3211

Everhart Museum
Nay Aug Park
Scranton, PA 18510
(717) 346-7186

Fine Arts Center
E.S.U.
East Stroudsburg, PA 18301
(717) 424-3483

Grey Towers
Milford, PA

Holley Ross Pottery
La Anna, PA 18326

Institute for Contemporary Art
34th and Walnut Street
Philadelphia, PA 19106

La Salle College Art Museum
20th and Olney Street
Philadelphia, PA 19106
(215) 951-1221

Meesing Nature Center
Snydersville, PA 18354
(717) 992-7334

Memorytown, U.S.A.
Mt. Pocono, PA 18344
(717) 839-7176

Monroe County Arts Council
Monroe County Courthouse
Stroudsburg, PA 18360
(717) 421-8139

Monroe County Historical Society
900 Main Street
Stroudsburg, PA 18360
(717) 421-7703

Monroe County Library
913 Main Street
Stroudsburg, PA 18360
(717) 421-0800

Monroe County Museum Center
537 Ann Street
Stroudsburg, PA 18360
(717) 424-1776

Moore College of Art
20th and Parkway
Philadelphia, PA 19106

Music Study Club of the Stroudsburgs
2206 North Fifth Street
Stroudsburg, PA 18360
(717) 421-2805

Natural History Museum
E.S.U.--Moore Bldg.
East Stroudsburg, PA 18301
(717) 424-3714

Norman Rockwell Museum
601 Walnut Street
Philadelphia, PA 19106
(215) 922-4345

PA Craft Magazine
Delaware Water Gap, PA 18327
(717) 476-0103

The PA Dutch Farm
Mt. Pocono, PA 18344
(717) 839-7680

PA Guild of Craftsman Gallery
Route 209
Bushkill, PA 18324
(717) 588-9156

Philadelphia College of Art
Broad and Spruce
Philadelphia, PA 19102

Playhouse by the River
River Road
Portland, PA 18351
(717) 897-6774 or (215) 588-8252

Pocono Indian Museum
Route 209
Bushkill, PA 18324
(717) 588-9338

Pocono Lively Arts
P.O. Box 11
Stroudsburg, PA 18360
(717) 424-2278

Pocono Playhouse
Mountainhome, PA 18342
(717) 595-7456

Quiet Valley Living Historical Farm
R.D. #2
Stroudsburg, PA 18360
(717) 992-6161

Shawnee Place
Shawnee on Delaware, PA 18356
(717) 421-7231

Shawnee Playhouse
Shawnee on Delaware, PA 18356
(717) 421-5093

Slate Belt Museum
Route 611
Mt. Bethel, PA 18343

Slateford Farm
Delaware Water Gap, PA 18327
(717) 897-5545 or (717) 588-6637

Stroud Mansion
Ninth and Main Streets
Stroudsburg, PA 18360
(717) 421-7703

Waterloo Village
Stanhope, NJ 07874
(201) 347-4700

The Woodworker
Route 611
Bartonsville, PA 18321
(717) 421-4505

ORGANIZATIONS

CULTURAL ORGANIZATIONS LIST (ARTS)

List prepared by the East Stroudsburg University Center for the Arts in Education. Date: November 17, 1983

Buckhill Art Assoc. Buckhill Falls, PA 18323	(717) 595-7255 Mrs. J. Vincent Hackett
Celebration of the Arts Jazz Festival P.O. Box 249 Delaware Water Gap, PA 18327	(717) 421-1468 Rich Chamberlain
Bob Dorough and Friends Mt. Bethel, PA 18343	(717) 897-6296 Bob Dorough
Dutot Museum Delaware Water Gap, PA 18327	(717) 476-0365 Francis Drake
Monroe County Arts Council Monroe County Courthouse Stroudsburg, PA 18360	(717) 992-5157 Evelyn Garret
Monroe County Historical Society 901 Main Street Stroudsburg, PA 18360	(717) 421-7703 Vertie Knapp
Monroe County Museum Assoc. 537 Ann Street Stroudsburg, PA 18360	(717) 424-1776 Carol Kern
Musician's Protective Union 631 N. Falcone Avenue Rosetto, PA 18013	(219) 588-2586 Phillip DiMillio
Water Gate Concert Series National Park Service Delaware Water Gap National Recreation Area Bushkill, PA 18324	(717) 588-6637 Warren Bielenberg
Northeastern Arts Alliance 524 South Franklin Wilkes-Barre, PA 18072	(717) 826-7255 Paul Tweedy or Brian Benedetti
Notara School of Dance and Acting Phillips Street Stroudsburg, PA 18360	(717) 839-8732 Darrel or Sally Kay Notara

PA Pocono Guild of Craftsmen
Route 209
Bushkill, PA 18324
(717) 588-9156
Helen Weichman

Playhouse By the River
River Road
Portland, PA 18351
(717) 897-6744
Harry Wilford

Pocono Art Galleries
Hollow Road
Shawnee-on-the-Delaware, PA 18356
(717) 424-8781
Frank Rozzi

Pocono Chamber Music Festival
Monroe County Courthouse
Stroudsburg, PA 18360
(717) 992-5157
Evelyn Garrett

Pocono Choral Society
Pocono Pines, PA 18350
(717) 646-3030
Francis DiEgidio

Pocono Lively Arts
P.O. Box 11
Stroudsburg, PA 18360
(717) 424-2278
Mary Kowalyshyn

Pocono Mountains Chamber of Commerce
553 Main Street
Stroudsburg, PA 18360
(717) 421-4433
Public Relations Dept.

Pocono Playhouse
Mountainhome, PA 18342
(717) 595-7456
Sally Ferrebee

Pocono Writers Club
998 Drake Lane
Stroudsburg, PA 18360
(717) 424-5727
Barbara Aline Blanchard

Quiet Valley Living Historical Farm
R.D. #2
Stroudsburg, PA 18360
(717) 992-6161
Sue Oiler

Shawnee Playhouse
Shawnee On the Delaware, PA 18356
(800) 532-8275
(717) 421-1500
Steve DeAngelis

Singing Boys of Pennsylvania
P.O. Box 206
Wind Gap, PA 18091
(717) 421-6137
Prof. Bernard Schade

Slate Belt Performing Arts Council
Box 105
Bangor, PA 18013
(215) 588-1180
Jane Widen

Cultural organizations at E.S.U.:

Arts and Lectures E.S.U. East Stroudsburg, PA 18301	(717) 424-4375 Debbie Greene
Center for the Arts in Education E.S.U. East Stroudsburg, PA 18301	(717) 424-3370 Dr. Arthur Mark
E.S.U. Community Art Collection E.S.U. East Stroudsburg, PA 18301	(717) 424-3211 Dorothea Scarpa
Contemporary Dancers of E.S.U. E.S.U. Dance Studio East Stroudsburg, PA 18301	(717) 424-3331 Mary Jane Wolbers
Festival of the Arts E.S.U. East Stroudsburg, PA 18301	(717) 424-3395 Prof. Fred Misurella
Jazz and Concert Bands E.S.U. East Stroudsburg, PA 18301	(717) 424-3295 Dr. Larry Fisher
Stage II E.S.U. East Stroudsburg, PA 18301	(717) 424-3223 Holly Harribine
Alpha Psi Omega E.S.U. East Stroudsburg, PA 18301	(717) 424-3223 Lori Ott

THINGS

SOME OF THE PAPERS AND PUBLICATIONS FOR YOUR USE AT STROUD MANSION:
(Papers on file in the Society Library)

An Acquaintance with the Wild-flowers of Monroe County--Dorothy Grant

Brodhead Family in Pa.--Charles Dingman Brodhead

Brodhead-Predmore Family--Charles V. Predmore

Col. Stroud and Old Fort Penn during the Revolution--Elizabeth Stroud Colbert

Descendants of Barnet Fenner of Fennersville (Sciota)--Mrs. Horace G. Walters

Early Post Offices--Vera J. Banks

Fiftieth Anniversary of the American Red Cross--Dr. Lee Hanchett

Flagler Family--Steward Flagler

Genealogy of Stroud and McDowell Families--Elizabeth Stroud Colbert

Great Pine Swamp--Asa McIlhaney

History of County Superintendency of Monroe County 1854-1954--William S. Lesh

History of Banking in Monroe County--Frank B. Michaels

History of Pocono Township 1750-1951--Junior Historical Societies of Pocono High School 1949-51.

History of Medicine in Monroe County--Dr. Charles S. Flagler

History of Stroud Mansion--Mrs. Clifford Heller

History of Stroudsburg Schools--Dr. Robert Brown

History of Tanneries of Monroe County--Wm. Lesh

Hollinshead Family--Elizabeth Bell

Houser Family--Mrs. Chester Rhodes

Indian Lore--Tunis Banks and Dr. Meyer

Kunkle Family--Rev. George Kunkle

Local Relief of Soldiers During the Civil War--Dr. LeRoy J. Koehler

Merchandising in Monroe County One Hundred Years Ago with William Wallace--Dr. LeRoy J. Koehler

Moravian Dairies--Dr. W.N. Schwarze

Morgan-Kurtz Family--Mabel Kurtz

Nicholas DePui--Elizabeth Stroud Colbert and Luke Brodhead

Old Family Customs--V.J. Banks

Organization of Monroe County--Dr. Robert Brown

Quakers in Stroudsburg--A. Mitchell Palmer

Sayre Family--Robert Sayre

Smithfield Dutch Reformed Church--Mrs. Horace G. Walters

PAPERS (cont.)

Stokes Family--Dr. Joseph Stokes

The Bench and Bar--Arlington W. Williams

The Hauserville Union Chapel --Dr. Fannie Hurd Brown

The Political Career of A. Mitchell Palmer--Jerome C. Muys

van Campen Family--Charles van Campen

Wyckoff Family--Anna Wyckoff

PAPERS ON FILE SINCE 1955 (Stroud Mansion):

A. Mitchell Palmer, Politician, by Stanley Coven--1963

Early History of Shawnee-on-Delaware by Rusell C. Cramer II

Early Rafting on the Delaware by Frank M. LeBar

History of Pocono Forestry Association 1901-1937 by E.F. McNamara

History of East Stroudsburg-1737-1920 by Mrs. Sandra L. Bond

History of East Stroudsburg-1850-1970 by Mrs. Fred Hershey

History of the D.L.&W. Railroad by Dr. Robert Brown

History of Monroe County by Dr. Alfred Sumberg

History of Stroud Mansion by Dr. Alfred Sumberg

Jacob Singmaster, Tanner, by Dr. Robert Brown

Normal School Memories, The First Forty Years by Dr. Alfred Sumberg

The Delaware Valley Railroad by Oliver Wilson

The Naming of Tannersville by Donald DeHaven

The Enigmatic Mr. Palmer, a Biog Study--Wm. C. Widenor--1959

The Making of a Crusader, a Case Study of A. Mitchell Palmer & the Radical Movements of 1919-Philip H. Lilienthal--1962

The Esopus-Minisink Way (the old Mine Road) by Don McTernan

The Founding of Monroe County by Barbara A. Woodling

The Past, Present, & Future Trends of Pocono Mt. Resorts by Robert Neithammer

PUBLICATIONS FOR SALE UNDER SPONSORSHIP OF THE SOCIETY OR ITS MEMBERS (Stroud Mansion):

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PUBLICATIONS AVAILABLE FOR USE AT POCONO INDIAN MUSEUM:

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American Indian Dances
Albuquerque--Eukabi Publishers

DeMuth, ViVienne
Indians of America Coloring Book
West Nyack--Dexter Press

DiFiore, Cosmo
Wildlife of North America
West Nyack--Dexter Press

Doane, Nancy Locke
Indian Doctor
Charlotte--Aerial Photography Services

McCarthy, Lea F.
The Gunfighters
Oakland--Mike Roberts Color Prod.

Ney, Marion Wallace and Lambert, Libby
American Indians
Cherokee--Cherokee Publications

Sharpe, Ed
Cherokee-A Fun and Learn Book
Cherokee--Cherokee Publications

Tomkins, William
Indian Sign Language
New York--Dover Publications

Underwood, Tom
The Magic Lake--A Legend
Cherokee--Cherokee Press

Warner, Rita
Dancing Indians--Coloring Book
Mesa--M.C. Creations

Films and Video Cassettes

From the Penn State University catalog:

"Museum"(*GOODFLM) 1980 31 minutes
color 33103 (9) $18.50

"Museum Man" (SGF) 1962 19 minutes
color 20066 (13, 16, 19) $13.56

"Museums: Where Fun Is Learning" (USNAC)
1978 17 minutes color 22653
(6, 9) $9.00

"Art: What Is It? Why Is It?" (EBEC)
1963 30 minutes color 30275
(2, 9) $15.50

From the E.S.U. Video catalog--The Source:

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Woodcliff, NJ 07675

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School Arts
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Baton Rouge, La. 70815
1981

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Escobar, Alice
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Art Education
36 (January 1983) pg. 35

Friedmutter, Marcia
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School Arts
Vol. 82 #2
(Nov. 1982) pgs. 17-19

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"Creating Bridges Between Schools and Museums"
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81 (April 1982) pgs. 16-17

Gaffney, Maureen
"Hey Look! Using Films and Museums with Kids"
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81 (April 1982) pgs. 5-7

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1974

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New Tork--Teachers College Press
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1978

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